

# Guinga's compositional tools on guitar

## Perfume de Radamés

Guitar

Fm(add9) D<sup>b</sup>Maj7(6) EMaj7(6) FmMaj9

4fr. 8fr.

T  
A  
B

Constant chord shape in different positions and on different string sets produces various chord qualities and melodic intervals.

Csus(b9b13) 4fr.

(Bbm7b5/C)

Unorthodox barring and wide stretches expand the guitar's chord vocabulary.

## Choro Breve

Choro melody and contrapuntal baixaria bass line combined into a single call-and-response line for solo guitar.

## Choro Pro Zé

Cm9 Cm/B<sup>b</sup> A<sup>b</sup>9 G7(♯11) CmM9 Cm/B<sup>b</sup> D/C

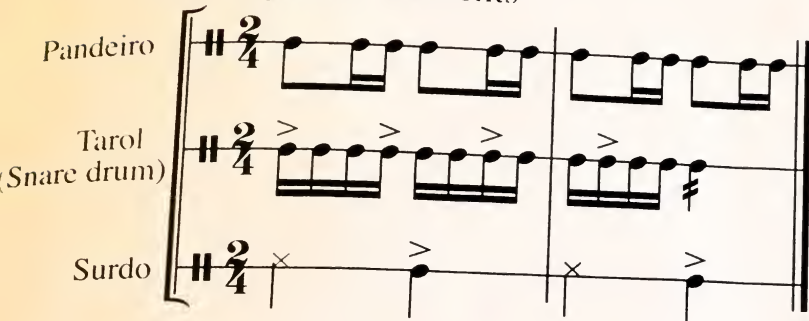
Fm9 E<sup>b</sup>m6/G<sup>b</sup> Cm7/G A<sup>b</sup>9 Am7b5 D7(♯9) Dm11(b5) G7(b9) Cm9

Guinga combines choro with jazz. Stepwise choro bass movement reminiscent of a minor blues walking bass line.

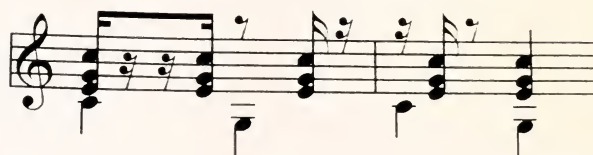


Baixaria style bass melody with low, accented notes on beat 2 to create a samba feel.

### Frevo rhythmic elements



Typical frevo guitar comping pattern



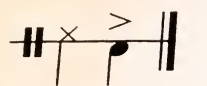
### Henriqueto



Guinga's frevo pattern on guitar more closely mimics the pandeiro rhythm.

### Baião

Samba accent

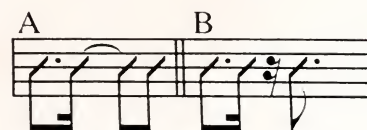


Baião accent



The samba accents beat 2, while baião has an anticipated beat 2.

Baião percussion elements



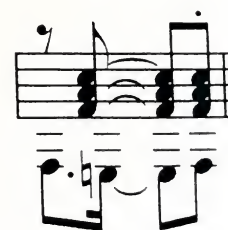
Baião accent variations for guitar comping

### O Coco do Coco



The guitar pattern follows the Baião comping accent variation B above.

### Baião de Laca



Guinga expresses the baião rhythm in various ways in this song.



# Pra Quem Quiser Me Visitar

Arpeggiated guitar chord voicings become fresh, compelling melodies for voice or other instruments.

## Noturno Cobacabana

A single chord shape in different positions plus an open G string create a variety of chord qualities and intervals.

Different chord shapes and qualities all using the open B string.

## Capital

Chord change pivots on open D string.      Pivots on open G string      Pivots on open D string

## 銀河 pra Guinga

A single chord shape used in different positions and on different string sets.

A series of chord changes all using the open B string.

# Brazilian Music Beyond Bossa Nova

## Choro, Baião, Frevo and the music of guitarist composer Guinga

Jonathan Patterson  
DMA Lecture Recital  
November 15th, ASI

### Elements of Choro Music

#### Choro accompaniment sample

Adapted from *Odeon* by Ernesto Nazare

Three 16ths pickup

Bass line moves stepwise creating chord inversions

Baixaria leading to next chord

Afro-Brazilian syncopation

#### Melody of Chorei by Pixinguinha

First 8 bars, excerpted from 1997 Irmãos Vitale edition

F

$A^b \dim$

C 7/G

F

F

D m6

A m

E 7/G $\sharp$

A m

E 7

A m

C 7

F

Melody based on chord arpeggios

Choro compositions most typically have 3 sections: A B C

Often each section is 16 measures: 16 16 16

Typical major choro key structure: I vi IV

Typical minor choro key structure: i III I

The most common organization of sections is **rondo** form: A B A C A

Often individual sections are repeated like this: A A B B A C C A

In choro rodas a melody instrument may initiate additional repeats and sometimes participants will take turns improvising solos.

E.g. A A B B A ||: C (open for solos) :|| A

or A A B B A C C A ||: B (solos) :|| A